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THIS MAGAZINE IS PUBLISHED AT SPRINGFIELD, MASS., U. S. A., THIS BEING THE THIRD NUMBER OF THE FIRST VOLUME. IT IS ENTERED AT THE LOCAL POST OFFICE FOR TRANSMISSION THROUGH THE MAILS AS MATTER OF THE SECOND CLASS.

END OF THE BOOK. SOME KINDLY COMMENT OF PRESS & PUBLIC.

☛☛ When I was recently in Paris I obtained a copy of your Bradley, His Book, and I write to say how much I have been charmed with its beautiful decorative treatment, and to ask you to be so kind as to request your publishers to send it to me regularly.—[H. M. Spielmann, Editor London Magazine of Art.

☛☛ As this lot is already reduced, we would be glad of a few more copies of the Book, it is so much liked by our best buyers.—[From Jones & Evans, Queen street, London.

☛☛ The June number of Bradley, His Book, more than fulfils the promise of the May number. There is no other Magazine published in the United States which is so interesting to those who are watching the signs of the revival of printing and the decorative arts. Possibly it would be more correct to say, the revival of artistic printing and the development of decorative advertising. Will Bradley, who publishes and edits the magazine, is one of the leading poster artists of America. Modern posters have been ridiculed by men who do not understand the artistic principle used in designing them. The poster girl has been the subject of caricature in verse and in prose. She has not suffered under it, however, as she is but a convention. Her critics have either forgotten or never knew that the designs used in nearly all decoration are conventional forms of flowers or vines or animals. The Greek honeysuckle ornament looks no more like the flower which is its basis than the poster girl looks like the round, warm, living creatures with whom we are acquainted. The best posters of the new school are not pictures in the ordinary sense. They are decorative designs. The dead walls of Brooklyn have been covered with artistic productions since the new school began to gain favor. The effect upon popular taste will be marked. There are enough admirers of the new school of decorating and printing to make the prospect of the success of Bradley's publication good. * * * The Parisian notes, by August F. Jacacci, are interesting and suggestive. Jacacci is disgusted with the talk of new art in Paris, exclaiming, "As if art could be new." The suggestion in this phrase should be beneficial to those who are professing disgust for the work of the new school of decorative artists on this side of the ocean. Their art is not new and their methods are not new. Long before Paris was dreamed

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of, and when a man would have been called a lunatic if he had said there was a continent on this side of the ocean, the same methods were in use in Egypt and in Greece and in Italy. * * * It is not to be compared with the old magazines or with any existing type. It is a type by itself. It will doubtless have a marked influence upon public taste. [Brooklyn Eagle.

••The second number of Bradley, His Book, is delightfully refreshing in this modern day, when most new magazines, especially of the tiny, artistic style, are risky in their matter. Bradley's is clean in style and perfect in its poster-like, up-to-date drawings, many of which are exquisite in conception and detail. Tudor Jenks puts the "new woman" ideas in a fairy-like princess, but his covert flings at feminine weaknesses may be forgiven in the face of his subtle touches of gallantry, which, after all, are dearer to a woman than all the masculine concessions of equality ever made. Bradley appears as an author, in an allegorical bit of beauty, with an illustration of his own, and the end of the book is devoted to an exhaustive book review. The advertisements are poems in themselves.—[Chicago Daily News.

••Among the unique features of this newcomer in the field of fantastic periodicals are the advertisements, which almost outdo in design, color and workmanship the legitimate illustrations. Never heretofore have "Ayer's Hair Vigor," "Prophylactic Tooth Brushes," "Cottolene," etc., rivaled text and picture in interest and charm.—[Chicago Journal.

••The June number of Bradley's Book is a gem of art typography. The illustrations are exquisite reproductions of those imaginative and fanciful expressions of decorative art which have given an individual character to art efforts in the closing days of the century.—[New York World.

••There is a pronounced individuality to this magazine, in letter-press and illustration. No one who wants to be conversant with current influences in art can ignore it.—[Buffalo Express.

••Bradley, His Book, for June is a sumptuous periodical. Certainly such novelty and attraction in the way of illustration and decoration—a novelty extending even to the "ads"—have never before been seen. * * * Any one who buys Bradley, His Book, is in for a sensation.—[Hartford Courant.

••The rage for the æsthetic in printing has struck Springfield, Mass., where from the Wayside Press, Will Bradley issues Bradley, His Book, a monthly periodical, now in its second number. Bradley, His Book, is a quaint and curious thing in letters, about a foot long and some five inches wide, containing, in this number, sixty-five pages, beautifully printed and illustrated with pictures, some of them in color, which are fascinating in their oddity. * * * Bradley,

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His Book, will interest those who are interested in the quaint and curious in literary matters.—[Rochester Union and Advertiser.

☛☛We shall wait, with what patience we may, for his July number.—[New York Sun.

☛☛Bradley, His Book, is the title of a new magazine published at Springfield, Mass. It is a unique affair, and one of the most artistic works extant.—[Manchester Cricket.

☛☛Bradley, His Book, is a new aspirant to magazine honors, and it puts forth strong claims to recognition. It is a model of neatness, and its literary quality is in keeping with its external appearance.—[Syracuse Herald.

☛☛After the feeling of regret concerning the title of the brochure, Bradley, His Book, has passed, there is really little left to do but laud this artistic periodical of Mr. Will H. Bradley, the first number of which, bearing a May date, is just out. There is a momentary distaste for what looks like an egoism ; and yet, the name Bradley, His Book, is justified. On every one of the thirty-four pages is a design of this young artist, who, for the beautifying impetus he has given printing in America, certainly deserves great credit. * * * It is printed under the artist's supervision on his own press, and it gives promise of showing that America has in this young man one who can go further even than the famous Kelmscott Press.—[New York Journal.

☛☛Bradley, His Book, in its second number for June, marches directly away from the ranks of the inconsequent miniature magazines, which are devoted to small fads, mutual flatteries and small fleers ; and it assumes a distinctive and striking character. Mr. Bradley's idea now begins to clear itself to the public, as it has been clear to his friends from the start. It does not need to be said to the reader of the June magazine that Mr. Bradley's idea of art is not limited to poster effects, though no man so justly appreciates the true place of the poster, and its genuine excellences. The comment made on the illustrations of Bliss Carman's poems shows where he stands in respect to the fashionable phases of art, whether poster or other, when "an artist of to-day" is quoted as saying : "Books will not live simply because they are odd. Oddity that lacks in mechanical execution is amateurish." That is, Mr. Bradley demands from all art the groundwork of capable drawing and thorough knowledge, carried out in schemes which suggest this sufficient basis. Bad drawing, grotesque notions, vague forms, stupid coloring and such things, daily indulged in by the amateurs, find no indulgence with this magazine.—[Springfield Republican.

We hasten to correct an oversight of last month in neglecting to announce that the illustration taken from "The Altar Book," was copyrighted.

We are indebted to the editor of CLIPS for several of the smaller drawings used in the article, "Henry Brevoort Eddy, Artist."